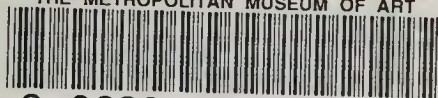


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NUMBER TWO HUNDRED TWELVE

ITALIAN PRIMITIVES

The Collection
of the late

RICHARD M. HURD

Sold by Order of
MRS. RICHARD M. HURD
New York City

PUBLIC AUCTION SALE—Monday, October 29th, at 8 P.M.

EXHIBITION—From Tuesday, October 23d Until Sale

KENDE GALLERIES AT GIMBEL BROTHERS
33RD STREET AND BROADWAY
NEW YORK (1)

1945

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ITALIAN PRIMITIVES

Twenty-seven Distinguished Panels

by Italian primitive Masters

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KENDE GALLERIES AT GIMBEL BROTHERS

33RD STREET AND BROADWAY

11th Floor

Telephone: PENnsylvania 6-5185

NEW YORK (1)

1945

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ITALIAN PRIMITIVES

The Collection of the Late

RICHARD M. HURD

Your attention is invited to the Conditions of Sale on pages 3 and 4
of this Catalogue.

MONDAY, OCTOBER 29TH AT 8 P. M.

Catalogue Numbers 1 to 27 Inclusive

ANTONIO VENEZIANO

FLORENTINE: AC. 1370-1388

I. TWO SAINTS

Half-length figures of two youthful saints with haloes; one attired in red-lined gold mantle, carrying in his right hand a shield with the red cross of St. Andrew; the other in blue tunic and bright crimson mantle with gold border, looking to half-left at a cross he bears in his hand. Inset circular painting above of an angel. Fragment of a Predella.

Cradled panel: 11½ x 13¾ inches

Literature:

Described and illustrated in Richard Offner, *Studies in Florentine Painting*, 1937, p. 74, fig. XII.

Collection:

Count Trotti, Paris, 1925.

Exhibition:

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 10.

[Illustrated on opposite page]



[NUMBER 1]

ANTONIO VENEZIANO: *Two Saints*

GIOVANNI ANTONIO BOLTRAFFIO (Manner of)

MILANESE: EARLY XVI CENTURY

2. *MADONNA, CHILD AND ST. JOHN WITH ANGEL
AND DONOR*

In the manner of Leonardo da Vinci's *Vierge aux Rochers*. In the center is the Virgin in blue and crimson robes, seated upon the ground with her left hand raised above the head of the nude Christ, who is near her. The Infant Christ is raising His right arm in the act of blessing the figure of the donor St. John who, with a mitre in his left hand, looks to the left; an angel in green and red gown bends protectingly toward the Christ Child. Background of a rocky grotto through which can be seen a distant river. *Panel: 35½ x 22 inches*

Literature:

Bernhard Berenson *Italian Pictures of the Renaissance*, 1932, p. 92: Boltraffio (copy).

Collection:

Achillito Chiesa, Florence, 1927.

Exhibition:

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 23.

Invited to the Leonardo da Vinci Exhibition, Milan, 1939.

[Illustrated on opposite page]



[NUMBER 2]

GIOVANNI ANTONIO BOLTRAFFIO (MANNER OF)
Madonna, Child and St. John with Angel and Donor

ANDREA del BRESCIANINO (?)

SIENESE: CIRCA 1490-c. 1525

3. *MADONNA AND CHILD WITH SAINTS JOSEPH
AND CATHERINE OF SIENA*

Waist-length figure of the Virgin in rose mantle and veil gathered around her neck, her head turned to half-right as she gazes pensively at the chubby nude Christ Child whom she holds in her arms; at left is the figure of St. Joseph in scarlet mantle; to the right appears the head of St. Catherine of Siena with white veil, looking tenderly over the Virgin's shoulder at the Child. *Octagonal cradled panel: diameter, 16½ inches*

Opinion:

Tancred Borenius, London, 1926: I have examined with much interest the picture of the Virgin and Child with two Saints (a bearded man in red and a nun) painted on panel (circular, size 16½ inches in diameter). It is in my opinion a genuine and characteristic work of Giovanni Antonio Bazzi, known as Sodoma. It has particular charm of types and expressions and great attractiveness in its soft colouring, so typical of its author.

Note: Andrea del Brescianino was a follower of Sodoma (1477-1549).

Collection:

Paul Bottenwieser, New York.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 29.

[Illustrated on opposite page]



[NUMBER 3]

ANDREA DEL BRESCIANINO (?)

Madonna and Child with Saints Joseph and Catherine of Siena

LUCA di TOMME (Attributed to)

SIENESE: AC. 1355-1399

4. *CRUCIFIXION*

Christ is nailed on a plain cross which rests upon a gray mound. His head hangs to the left, above which is a richly ornamented nimbus. At the left is St. Mary with expression of pity, wearing a black robe and deep red undergarment; to the right is St. John in red cloak and green tunic, his arms extended downward; both have gold nimbi. Dark green background.

Arched cradled panel: 24½ x 17 inches

Note: This panel is almost identical in composition with the large crucifixion of di Tommé in the Academy at Pisa, painted in 1366.

Opinion:

F. Mason Perkins: An undoubted Luca di Tommé.

Literature:

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 313; Luca di Tommé (?).

Exhibition:

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 6.

[Illustrated on opposite page]



[NUMBER 4]

LUCA DI TOMME (Attributed to): *Crucifixion*

JACOPO del SELLAIO

FLORENTINE: 1442-1493

5. *MADONNA ADORING THE CHRIST CHILD*

Tall, kneeling figure of the Madonna with flowing chestnut hair, dressed in rose and sapphire-blue robes with a blue scarf about her haloed head, with her hands clasped in an attitude of prayer as she gazes fondly at the Infant Christ, who is lying on the hem of her mantle. Background of rocky crags and vista of landscape with towers, rivers, horsemen and terraced farmland. Some restorations.

Arched cradled panel: 39 x 24 inches

Opinion:

F. Mason Perkins: This is certainly by Jacopo del Sellaio and a very characteristic example.

Literature:

Described and illustrated in Raymond van Marle, *Italian Schools of Painting*, 1931, Vol. XII, p. 380, fig. 248.

Collection:

Professor Lothmar, Berne, Switzerland.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 16.

[Illustrated on opposite page]



[NUMBER 5]

JACOPO DEL SELLAIO: *Madonna Adoring the Christ Child*

LEONARDO da VINCI (School of)

MILANESE: EARLY XVI CENTURY

6. *MADONNA AND CHILD HOLDING BIRD*

Waist-length figure of the Madonna, in crimson gown and gold-lined green mantle, a gold coif binding her hair with transparent wimple. She is seated before a ledge upon which the nude Child is resting, holding His leg with her right hand. He clasps a bird in His hands. Dark background.

Cradled panel: 17½ x 15 inches

Literature:

Described by Seymour di Ricci in *Burlington Magazine*, October, 1910.

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 205; Francesco Napolitano (?).

Note: Francesco Napolitano was a pupil of Leonardo da Vinci, during the master's stay in Milan, shortly before 1500.

Recorded in *Bulletin of the Cleveland Museum of Art*, December, 1935, p. 158, as follows: The style of Leonardo is marked in the third group—half-length compositions of the Virgin and Child—which includes a picture in Paris owned by the late Salomon Reinach, the Holden piece, the Zurich example so close to the Holden picture, a "Madonna and Child Holding Bird," in the collection of R. M. Hurd, New York, and a Madonna in the Brera at Milan. In each of these pictures the accent is upon deep shadows and contrasting lights.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 25.

Invited to the Leonardo da Vinci Exhibition, Milan, 1939.

[Illustrated on opposite page]



[NUMBER 6]

LEONARDO DA VINCI (SCHOOL OF) : *Madonna and Child Holding Bird*

DUCCIO DI BUONINSEGNA (School of)

SIENESE: CIRCA 1350

7. MADONNA AND CHILD WITH TWO SAINTS:

Triptych

Triple-arched panel centering a half-length figure of the Virgin in black mantle and wimple, supporting the Child on a white cloth; in the wings are two bearded saints. In the pointed arches above are waist-length portraits of God the Father, flanked by the Angel of the Annunciation and the Virgin. Background gilded.

Panel: 39½ x 52½ inches

Opinions:

F. Mason Perkins: This triptych is a Sienese work by a nameless painter of the later Ducciesque School.

Prof. G. di Nicola, former Director, Bargello Museum, Florence: There is no doubt that the picture belongs to a pupil of Duccio.

Collection:

Prof. Paolo Paolini, Rome, Italy.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 2.

[Illustrated on opposite page]



[NUMBER 7]

DUCCIO (SCHOOL OF) : *Madonna and Child with Two Saints*

SEGNA di BUONAVENTURA

SIENESE: AC. 1298-1330

8. *MADONNA AND CHILD*

The Virgin, with head half-turned to the right, is seen at half-length, wearing a dark blue hooded mantle with gold border and white veil; on the right shoulder of the mantle is an embroidered star. The Child is wrapped in mauve drapery, His right arm resting on His Mother's shoulder. He is supported by the Madonna with both arms, and looks toward the observer.

Arched panel: 26 x 27½ inches

Opinions:

F. Mason Perkins: This panel is the direct work of a pupil of Duccio di Buoninsegna and dates in all probability from the second decade of the Trecento.

35 0
Prof. G. di Nicola, former Director, Bargello Museum, Florence: The composition is that usually found in the Duccio School, but the painting could be by Segna (di Buonaventura) chiefly if one considers the type of Madonna in comparison with the Madonna of Norfolk (signed by Segna), purchased by the Metropolitan Museum.

Literature:

Attributed to Segnadi Buonaventura and illustrated in Raymond van Marle, "Quadri Duccheschi Ignorati," in *La Diana*, 1931.

Collection:

Prof. Paolo Paolini, Rome, Italy.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 3.

[Illustrated on opposite page]



[NUMBER 8]

SEGNA DI BUONAVENTURA: *Madonna and Child*

PIER FRANCESCO FIORENTINO

FLORENTINE: AC. 1475-1497

9. *MADONNA AND CHILD WITH SAINTS*

470
Half-length figure of the Virgin in crimson jewel-edged robe, blue-green mantle, and transparent veil falling over her shoulders, her hands in an attitude of prayer, gazing reverently down at the small figure of the nude Infant, who is supported in the arms of a young blonde-haired saint; behind stands the youthful St. John in hair suit and holding a cross; all have elaborate gold disc rayed haloes. Background of black and gold; at the top of the panel is the figure of the dove representative of the Holy Ghost.

Arched panel: 22½ x 11½ inches

Literature:

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 451.

Collections:

Charles Butler, Warren Wood, Hatfield, England.
Henry E. Huntington, New York.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 27.

[Illustrated on opposite page]



[NUMBER 9]

PIER FRANCESCO FIORENTINO: *Madonna and Child with Saints*

GIAN PIETRO RIZZI

(Known as Gianpetrino)

MILANESE: 1493-1540

10. *THE MAGDALEN IN A CAVE*

Waist-length portrait to half-right, of the Magdalen, looking at a cross which rests upon a brown parapet. With her left hand she drapes about her nude body a wine-red cloth, and with her right hand, points to an open gospel beside her; a jar of ointment is at the right. *Cradled panel: 28 x 22 inches*

Opinion:

205 F. Mason Perkins (translated from Italian) states that this is a work characteristic of Gianpetrino, celebrated pupil of Leonardo da Vinci.

Literature:

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 230.

Collection:

Marquis Ugo Pietro Spinola, Florence, Italy.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 31.

[Illustrated on opposite page]



[NUMBER 10]

GIAN PIETRO RIZZI (Known as GIANPETRINO) : *The Magdalen in a Cave*

GIROLAMO di BENVENUTO

SIENESE: 1470-1524

11. *MADONNA AND CHILD BETWEEN SAINTS PETER AND PAUL*

Half-length figure of the Madonna in scarlet robe and moss-green mantle, who holds the Infant Christ Child, His nude body covered in a diaphanous veil. With His right arm, He touches the key which St. Peter holds; in His left hand He holds a small bird; behind, to the right, is the figure of St. Paul, who holds the sword. Gold background. *Panel: 21 x 16½ inches*

Opinions:

F. Mason Perkins: This panel painting of the Madonna and Child with Ss. Peter and Paul is an unquestionable and well-preserved work of Girolamo di Benvenuto of Siena.

Prof. G. di Nicola, former Director, Bargello Museum, Florence: In view of the fact that this particular work was executed in the middle of his career, it may be considered one of the most characteristic works of this master and also one of the best.

Literature:

Described in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 253.

Collections:

Giovanni Fornari, Fabriano, Italy.
Prof. Paolo Paolini, Rome, Italy.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 26.

[Illustrated on opposite page]



[NUMBER 11]

GIROLAMO DI BENVENUTO: *Madonna and Child Between Saints Peter and Paul*

NERI di BICCI

FLORENTINE: 1419-1491

12. MEETING OF SAINTS ZENOBIUS AND AMBROSE:

Three panels

Center panel with profile figures of Saints Zenobius and Ambrose clasping hands, in white robes, with gold-trimmed tan and green capes, respectively; behind them rich haloes and rayed medallion of God the Father. The left wing depicts St. Sebastian in green tunic and scarlet mantle; the right with figure of St. Appolonia in olive-green and tan attire.

Panels: 43 x 64½ inches

Opinion:

671
F. Mason Perkins: This is not by Bicci di Lorenzo, but by his son, Neri di Bicci. This is obvious beyond any possibility of discussion to anyone really acquainted with the very different and distinct styles of these two artists.

Literature:

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 388.

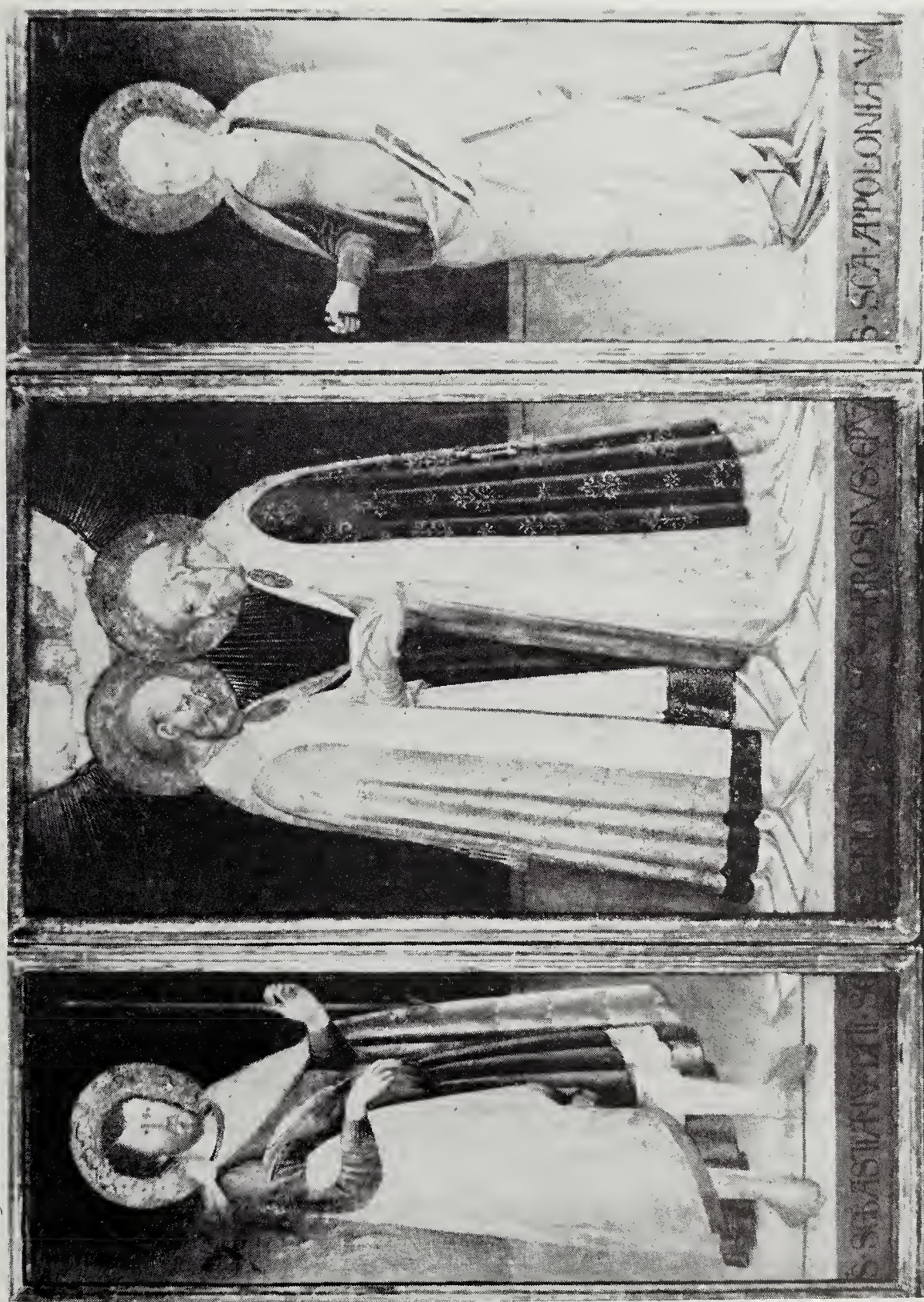
Collection:

Luigi Bellini, Florence, Italy.

Exhibition:

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 13.

[Illustrated on opposite page]



[NUMBER 12]

NERI DI BICCI: *Meeting of Saints Zenobius and Ambrose*

PIER FRANCESCO FIORENTINO

FLORENTINE: AC. 1475-1497

13. VIRGIN AND CHILD WITH TWO ANGELS

Three-quarter-length figure of the Madonna in rose-red gown and pale blue draperies about her head and shoulders, with nimbus above, supporting the Child with two hands, who is standing on a parapet. He is clad in blue drapery, and is facing to half-right, holding a bird in His left hand, its beak touching His lips. Two angels appear at right and left.

Panel: 29 x 18½ inches

Literature:

Described and illustrated in Raymond van Marle, *Italian Schools of Painting*, 1931, Vol. XIII, p. 449.

Described in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 451.

Collection:

Alphonse Kann, Paris, 1927.

Exhibition:

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 28.

[Illustrated on opposite page]



[NUMBER 13]

PIER FRANCESCO FIORENTINO: *Virgin and Child with Two Angels*

GIAN PIETRO RIZZI

(Known as Gianpetrino)

MILANESE: 1493-1540

14. *MADONNA AND CHILD WITH SAINT JOHN*

Three-quarter-length seated figure of the Virgin holding the nude Child on her lap, as He touches the nude figure of the infant St. John at the left, who is playing with a sheep and bearing a cross. The Virgin is clothed in a champagne yellow gown with white lace *berthe* and scarlet-lined turquoise-blue cloak, a green drapery hanging behind her. At the left is a vista of mountains bordering a river and fortified town.

Arched panel: 31 x 22½ inches

Opinion:

B. Berenson: Gianpetrino beyond question and one of that painter's best.

Literature:

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 230.

Collection:

Sir George Holford, Dorchester House, London.
Christie's, London, 1927.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 32.

Invited to the Leonardo da Vinci Exhibition, Milan, 1939.

[Illustrated on opposite page]



[NUMBER 14]

GIAN PIETRO RIZZI (Known as GIANPETRINO)

Madonna and Child with Saint John

ANTONIO VENEZIANO

FLORENTINE: AC. 1370-1388

15. CORONATION OF THE VIRGIN

Seated figure of the Madonna in gray gown, with gold halo behind her, her hands clasped in supplication; being crowned by Christ at the right, in pale rose tunic and shaded green mantle. They are seated on a throne with pointed crest rail. At the upper corners of the frame are two circular medallions of saints. *Arched cradled panel: 38 x 25 inches*

Opinion:

B. Berenson in letter, 1926: Antonio Veneziano is a rare master. Your Coronation is no doubt the one published by Prof. Richard Offner. It is a real possession.

Literature:

Described in Richard Offner, *Art in America*, 1923, p. 217.

Described in Raymond van Marle, *Italian Schools of Painting*, 1924, Vol. III, p. 449.

Described and illustrated in Richard Offner, *Studies in Florentine Painting*, 1927, pp. 67-81, fig. II.

Described and illustrated in Prof. Lionello Venturi, Turin Univ., *Pitture Italiane in America*, pl. XLIX.

Described in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 30.

Described in *Art News*, May, 1937, in an article by Alfred M. Frankfurter.

Collection:

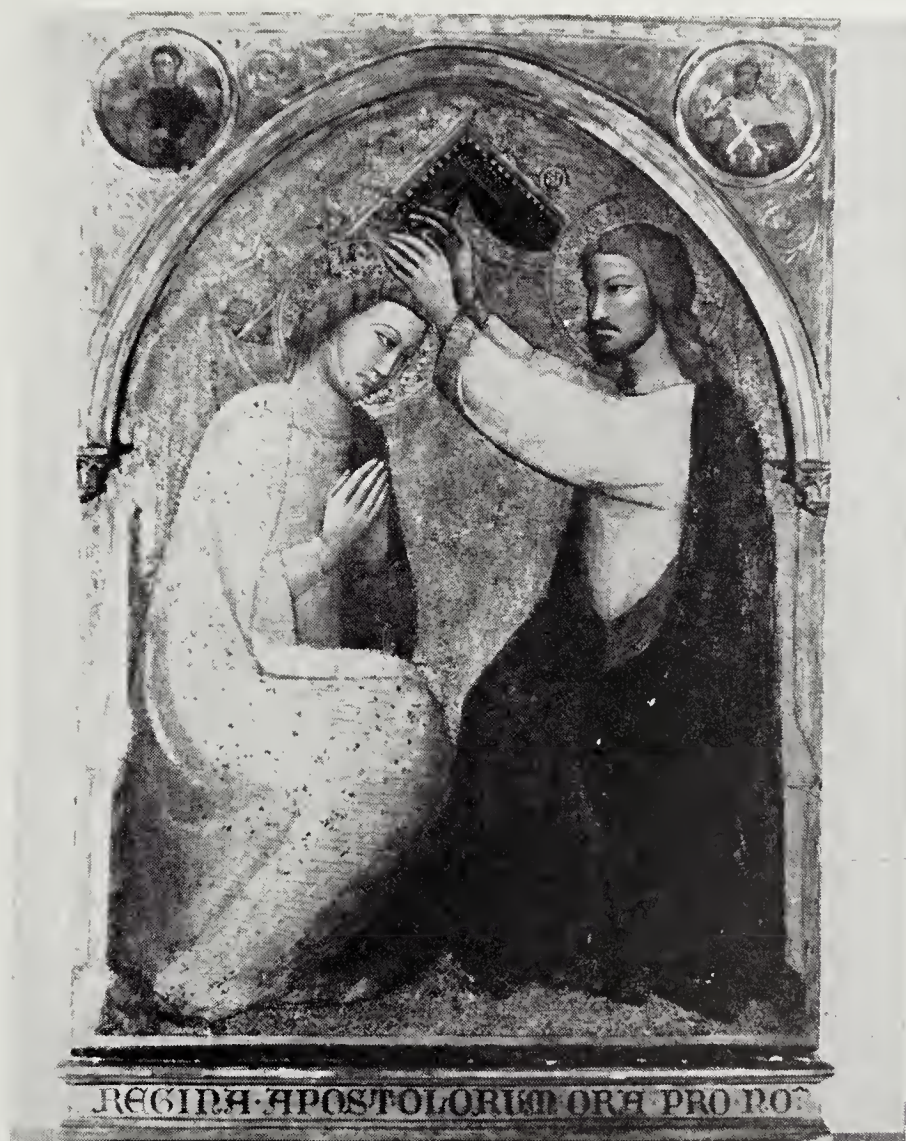
Arthur Acton, Florence, 1925.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 9.

[Illustrated on opposite page]



[NUMBER 15]

ANTONIO VENEZIANO: *Coronation of the Virgin*

GIOVANNI BELLINI (Studio of)

VENETIAN: EARLY XVI CENTURY

16. *MADONNA AND CHILD*

Waist-length portrait of the Virgin inclined to half-left, her head tilted downward, in rose-colored gown and blue-green hooded robe. She is supporting the Child in her right arm who is clothed in a white garment. In the distance, blue hills and sky.

Cradled panel: 24½ x 19½ inches

Opinions:

F. Mason Perkins: This picture of the Madonna and Child in an open landscape is in my opinion the work of a close follower and assistant of Giovanni Bellini and was in all probability painted in the atelier of Giovanni and under the supervision of that master himself. There can be no doubt that the composition as a whole, was based upon a design or upon a now lost picture by Bellini. The types, forms and draperies are in fact typically characteristic of that great artist's earlier or 'early-middle' period. This picture, strong albeit low-keyed in colour, is in good condition.

Prof. Lionello Venturi, Univ. of Turin: I think that the picture is certainly an authentic work of the Quattrocento, better than the relique of Bergamo, not better than that of Berlin. Overall, it seems to me that the expression of the soul in the repique of Berlin is deeper; but your repique is nearer to Giovannii Bellini himself in the simplicity of the decoration and in the light of the background. I think also that your Madonna was painted about 1490 by a follower of Giovanni Bellini, different from the authors of the repique of Bergamo and Berlin.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 14.

[Illustrated on opposite page]



[NUMBER 16]

GIOVANNI BELLINI (STUDIO OF): *Madonna and Child*

PIETRO VANNUCCI PERUGINO (School of)

UMBRIAN: CIRCA 1500

17. SAINT CATHERINE OF ALEXANDRIA

Bust-length portrait of a young woman gazing to half-right, her reddish-brown hair partly held by lavender ribbons, falls in curls at the shoulders; wearing crimson gown, and holding a palm in her right hand. Signed and dated at upper left, *Pietro Vanucci, 1486.* *Panel: 17 x 12 inches*

Opinion:

F. Mason Perkins: The painting of St. Catherine of Alexandria here reproduced is by an artist of the School of Perugino and clearly shows himself to have been influenced by the works of Raphael's earlier Peruginesque period. The picture has in fact been ascribed to both Perugino and Raphael.

Literature:

Illustrated in color on the cover of *International Studio*, November, 1930.

Collection:

Count Ventura, Florence, Italy, 1927.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 18.

[Illustrated on opposite page]



[NUMBER 17]

PIETRO VANNUCCI PERUGINO (SCHOOL OF): *Saint Catherine of Alexandria*

BARNABA da MODENA

AC. 1364-1383

18. CORONATION OF THE VIRGIN

In the center, the Virgin in golden brown mantle over her crimson robe, crosses her arms before her breast as she bows forward to receive the crown which Christ, who is similarly robed, is about to place on her head; the Virgin and Christ are seated on a raised dais covered with gold-embroidered sapphire-blue velvet; attendant angels in yellow and rose gowns, some playing musical instruments, surround them. Signed *Barnabas da Mutina Pinxit*. *Arched cradled panel: 34 x 22 inches*

Literature:

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 42.

Collection:

Achillito Chiesa, Florence, Italy.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 8.

[Illustrated on opposite page]



[NUMBER 18]

BARNABA DA MODENA: *Coronation of the Virgin*

RAFFAELLINO del GARBO

FLORENTINE: 1466-1524

19. *MADONNA AND CHILD WITH ANGEL*

Three-quarter-length figure of the Madonna, seated to half-left, holding the standing Child wrapped in white draperies on her knees, as He rests His cheek upon hers, and with His right hand clutches leaves; at the left, is an angel wearing green guimpe with red sleeves and collar. The Virgin is clothed in wine-red gown and dark green cloak, with transparent wimple. In the background is a foliated tree in a meadow; shaded blue sky above. *Tondo, cradled panel: diameter, 36½ inches*

Literature:

Recorded in Bernhard Berenson, *Florentine Painters of the Renaissance*, 1909, p. 136.

Illustrated in *Art in America*, October, 1930.

Described in Raymond van Marle, *Italian Schools of Painting*, 1931, Vol. XII, p. 371.

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 479.

Collection:

Sir George Holford, Dorchester House, London.
Christie's, London, 1927.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 22.

[Illustrated on opposite page]



[NUMBER 19]

RAFFAELLINO DEL GARBO: *Madonna and Child with Angel*

BARNA da SIENA (Attributed to)

SIENESE: DIED 1381

20. *MADONNA NURSING THE CHILD*

The seated Virgin, at three-quarter-length, seen to half-right, and wearing olive-lined mauve cloak and wimple, is holding the nude Child on her knees as He nurses at her breast, while playing with His right foot and holding a bird against His Mother's bosom. At the upper corner of the painting has been inserted an orange and green glass boss. Olive-green complexions.

Panel: $18\frac{3}{4}$ x $14\frac{1}{2}$ inches

Opinions:

1700
F. Mason Perkins: This picture which I have known for years has recently been ascribed by R. Van Marle (in *Rassegna d'arte Senese*) to Barna (da Siena) himself. Although I cannot agree with this attribution, I can at least understand it, for the picture is visibly reminiscent of Barna in the type of the Virgin. The author of this painting is in my opinion an as yet undefined personality nor do I know any other work that can safely be given to him. I do know, however, another painting by a totally different hand, that is nevertheless almost an exact replica of your picture, so far as composition and design are concerned. Your panel is a delightful little picture.

Raymond van Marle: The Madonna bears a close resemblance to that in the Church of St. Francesco at Asciano while a very similar type of the Child Jesus, who with one hand plays with His foot, is in the fresco in the Church of San Pietro at San Gimignano. Mr. Perkins was the first to attribute these two works to Barna da Siena and I have already concurred with this opinion.

Literature:

Raymond van Marle, in *Rassegna d'arte Senese*, 1925, p. 43, attributes this picture to Barna da Siena.

Collection:

Prof. Paolo Paolini, Rome, Italy.

From Durlacher Bros., New York.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 5.

[Illustrated on opposite page]



[NUMBER 20]

BARNA DA SIENA (ATTRIBUTED TO) : *Madonna Nursing the Child*

FRANCESCO BOTTICINI

FLORENTINE: 1446-1498

21. *MADONNA ADORING HER CHILD*

Full-length figure of the Virgin turned to half-left, in wine-red tunic and sapphire-blue cloak with white transparent wimple, kneeling before the animated nude Child who stretches His arms to her. The scene represents the manger of broken stone walls and wood roof, with mountainous background in the left distance. *Arched cradled panel: 27 x 16 inches*

Opinion:

352
F. Mason Perkins: This picture, representing the Virgin Adoring the Christ Child in an open landscape, is in my opinion a work of Francesco Botticini. A somewhat similar version of the same subject, by the same artist, is in the Franchetti Collection in the Ca d'Oro at Venice. The Virgin is unusually charming and refined in type and is, in certain respects, strangely reminiscent of Filippino Lippi, to whom the painting was hitherto ascribed. The Christ Child is also very pleasing and is, together with the landscape background, characteristic of the picture's author.

Literature:

Described and illustrated in *Art in America*, October, 1930.

Collection:

Spinelli, Florence, Italy, 1927.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 19.

[Illustrated on opposite page]



[NUMBER 21]

FRANCESCO BOTTICINI: *Madonna Adoring Her Child*

DOMENICO GHIRLANDAIO (School of)

FLORENTINE: XV CENTURY

22. *MADONNA ADORING THE CHRIST CHILD*

Depicting the figure of the youthful Virgin in ruby-red gown and gold-lined embroidered black mantle with nimbus and transparent wimple about her head, as she kneels in attitude of prayer, before the nude Babe lying on a cushion and raising His arms to her; behind Him is a young angel with golden wings who wears a full gray tunic with scarlet sleeves. In the background is a rocky palisade and vista of distant countryside, above, in the blue sky is the figure of God the Father surrounded by cherubim. *Arched panel: 36 x 18¼ inches*

Literature:

Described in Raymond van Marle, *Italian School of Painting*, 1931, Vol. XIII, p. 264.

Collection:

Giovanni Cigerza, Rome, Italy.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 20.

[Illustrated on opposite page]



[NUMBER 22]

DOMENICO GHIRLANDAIO (SCHOOL OF): *Madonna Adoring the Christ Child*

LORENZO di CREDI (School of)

FLORENTINE: EARLY XVI CENTURY

23. *MADONNA AND CHILD WITH TWO CHERUBIM*

The auburn-haired Virgin, wearing crimson velvet gown with brown sleeves and golden-lined turquoise-blue mantle, is seated with the nude Christ on her knees, in a flowering landscape in the foreground, with hills, a lake and small houses in the background. Above, in the shaded blue sky, appear the heads of two cherubs sheathed in wings.

Cradled panel: 26½ x 18 inches

Opinions:

452
F. Mason Perkins: It is not Central-Italian, nor is it Raphaellesque. It is typically Florentine and by a nameless painter strongly influenced by Lorenzo di Credi. Although it may quite possibly have been executed after 1500, it is none the less still Quattrocento in feeling and in style. It seems in good condition and is very pleasing in composition. This picture's author was affected even more by Piero di Cosimo, although the influence of Lorenzo di Credi is here quite unmistakable.

Prof. Lionello Venturi, Turin Univ.: Close to Piero di Cosimo.

Bernhard Berenson: The picture ascribed to Perino de Vago is in design very close to Lorenzo di Credi.

Literature:

Illustrated as Francesco Botticini in Raymond van Marle, *Italian Schools of Painting*, 1931, Vol. XIII, p. 419.

Collections:

Carlo Ceresa, Bergamo, Italy.

Marquis Orsucci, Carrara, Italy.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 21.

Invited to the Leonardo da Vinci Exhibition, Milan, 1939.

[Illustrated on opposite page]



[NUMBER 23]

LORENZO DI CREDI (SCHOOL OF) : *Madonna and Child with Two Cherubim*

GIOVANNI del BINDINO (Attributed to)

SIENESE: AC. 1389-1417

24. MADONNA AND CHILD WITH DONOR

Monumental figure of the Virgin in blue-black gown and mantle, sitting in a high-backed chair and holding the Infant Christ in yellow garment tied with a cord; gold haloes and background. At the feet of the Madonna is the tiny figure of the donor who kneels in attitude of adoration.

Arched panel: 56 x 22 inches

Opinions:

450
F. Mason Perkins: This is an old friend and I am glad to know that it is now in your possession. I do not know on what grounds it is ascribed to Giovanni del Bindino. His name is on the role of Sienese artists beginning in the year 1389. We have notices of him between 1392-1417 and he is supposed to have been identical with the chronicler of the same name. Whether the painter of your picture be Giovanni or not, however, I know him quite well as an artistic personality. There is a picture by him (no signature) in a church near Siena—and another panel—a really fine picture in perfect state—is, or was a short time ago, in the hands of a dealer at Venice. Your picture probably belongs to the early years of the fifteenth century.

Prof. G. di Nicola, former Director, Bargello Museum, Florence, on the basis of a signed work of the master at Pisa, attributes this picture to Giovanni del Bindino.

Literature:

Bernhard Berenson, *International Studio*, December, 1930: One of the craftsmen working in the Cathedral of Siena was Giovanni del Bindino. Mr. R. H. Hurd, New York, has a Madonna Enthroned with the donor at her feet ascribed to him. The attribution I take it is not based on the signature or documents, but on connoisseurship.

Collection:

Arthur Acton, Florence, 1925.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 11.

[Illustrated on opposite page]



[NUMBER 24]

GIOVANNI DEL BINDINO (Attributed to) : *Madonna and Child with Donor*

DEODATO ORLANDI

LUCCAN: DIED CIRCA 1337

25. VIRGIN AND CHILD

Half-length figure of the Virgin clasping a flower to her bosom with her right hand, and supporting the Infant Christ in her left. He wears a lavender-colored dress and dark cloak, and with His right hand is stroking her hair; in His left hand He clutches a bird. She is garbed in rose, with hooded black mantle. Inscribed on lower border of frame, *Deodatus Orlandi Fecit . . . A.D. MCCCVIII. Pointed panel: 37 x 29 inches*

Opinions:

F. Mason Perkins: It is unquestionably by Deodato, of course, and is interesting as such.

352
Raymond van Marle: This painting no doubt formed the center of an oblong altar-piece and the inscription, which is incomplete, was in all probability continued on the adjacent panel. A similar half-length figure of the Virgin forms the center of a long polyptych composed of five figures in the Gallery of Pisa showing the signature and date 1301. The Virgin in type, however, more closely resembles the enthroned Madonna that is also in the Gallery of Pisa.

Prof. G. di Nicola, former Director, Bargello Museum, Florence: This painting is one of the few signed by the artist. On account of its historical importance it was reproduced and published in the book by O. Siren, *Toskanische Maler im XIII Jahrhundert*, fig. 38, p. 125.

Collection:

Prof. Paolo Paolini, Rome, Italy.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 1.

[Illustrated on opposite page]



[NUMBER 25]

DEODATO ORLANDI: *Virgin and Child*

FOLLOWER OF GIOTTO

FLORENTINE: MIDDLE OF XIV CENTURY

26. MADONNA AND CHILD

The Virgin, seen at half-length, with head half-turned and inclined to the right, is standing with a *bulino* halo behind her head. She wears a deep blue hooded cloak embroidered with golden stars, with crimson under-garment. The Child is wrapped in a cloth of gold and is supported by the Madonna in the hollow of her left arm. He appears almost in profile, and with His left hand, grasps the folds of her gown.

Panel: 22¾ x 14¾ inches

Opinions:

Prof. G. di Nicola, former Director, Bargello Museum, Florence: This painting was attributed to Ambrogio Lorenzetti.

2500
The style, in fact, is very Sienese. But by calling to mind the group at the Civic Museum of Pisa signed by Giovanni di Niccolo, there can be no doubt that the picture in question is a work of the last-mentioned artist. Consequently, apart from its exquisiteness, this painting is very rare indeed.

F. Mason Perkins: This is beyond any question a genuine Giovanni del Biondo—a good example of a certain phase of Giovanni's art.

Collection:

Prof. Paolo Paolini, Rome, Italy.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York, May, 1937. Described and illustrated under Catalogue No. 7.

[Illustrated on opposite page]



[NUMBER 26]

FOLLOWER OF GIOTTO: *Madonna and Child*

GIOVANNI BARONZIO da RIMINI

AC. 1344-1345

27. CORONATION OF THE VIRGIN

To the right, the seated figure of Christ in figured rose robe and moss-green mantle, is placing a jeweled crown upon the head of His Mother, who is clothed in aubergine and dark green, her hands folded in her lap; behind, three winged angels in rose, green and golden-yellow uphold a parquetry-figured fabric which serves as background. All have flattened disc gold haloes

Arched and fluted panel: 35 x 23 inches

Opinion:

G. P. Konnody, London, 1926: An authentic and characteristic work by Giovanni Baronzio da Rimini.

Literature:

Described and attributed to da Rimini in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 44.

From Spink and Son, London, 1927.

Exhibitions:

National Arts Club, New York, 1929.

Newhouse Galleries, Inc., New York. May, 1937. Described and illustrated under Catalogue No. 4.

[Illustrated on opposite page]



[NUMBER 27]

GIOVANNI BARONZIO DA RIMINI: *Coronation of the Virgin*

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

